

CELLULOID DIVERSIONS

The Best Little Anime Newsletter in the West

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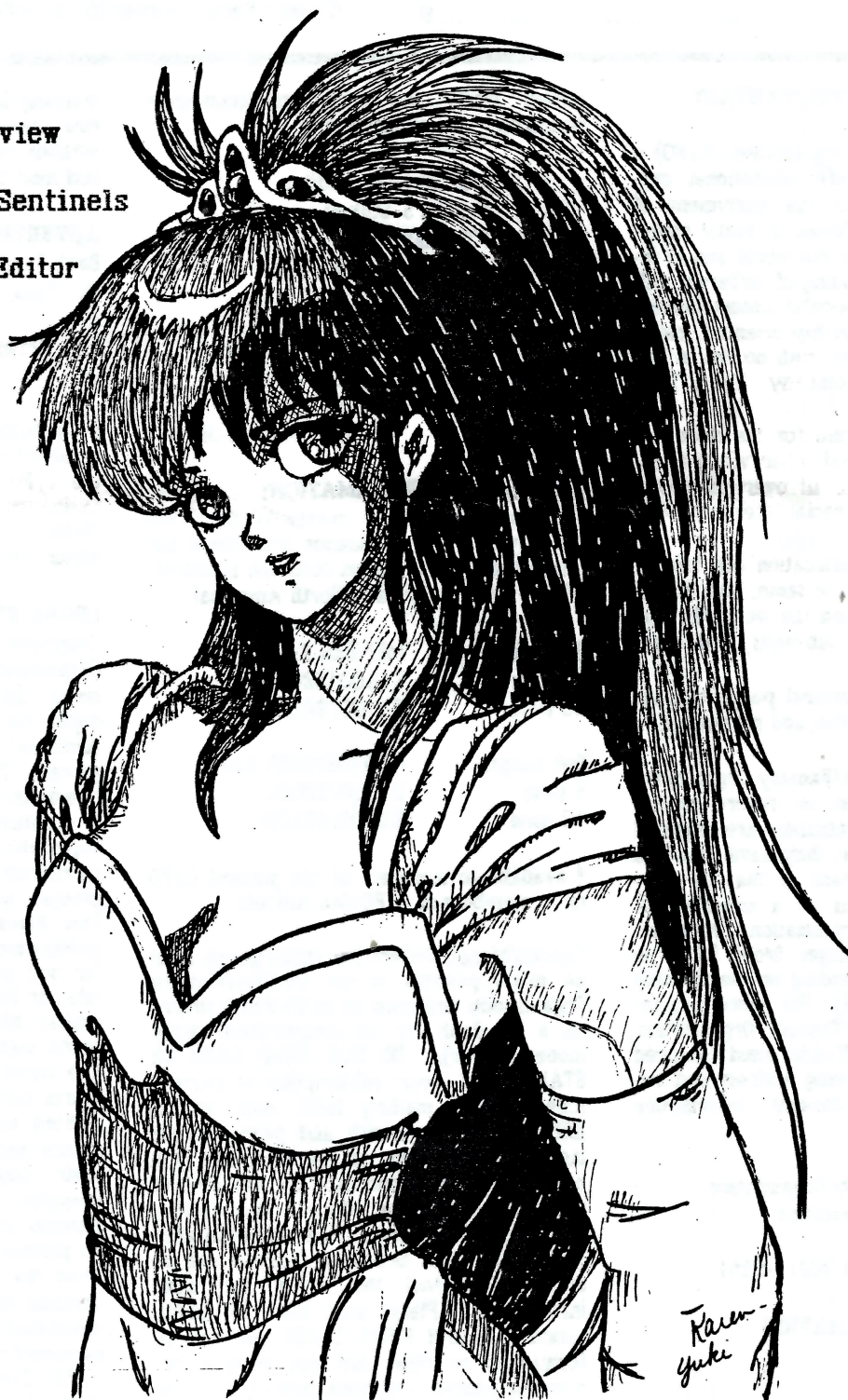


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WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to;

a) providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;

b) fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and

c) educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from \$4.00 to \$18.00 per year, depending on membership class (1988 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed Stamped Envelope to the following address and request the "C/FO General Information Bulletin".

Cartoon/Fantasy Organization
Attn: Club Information
P.O. Box 18261
San Antonio, TX 78218-0261

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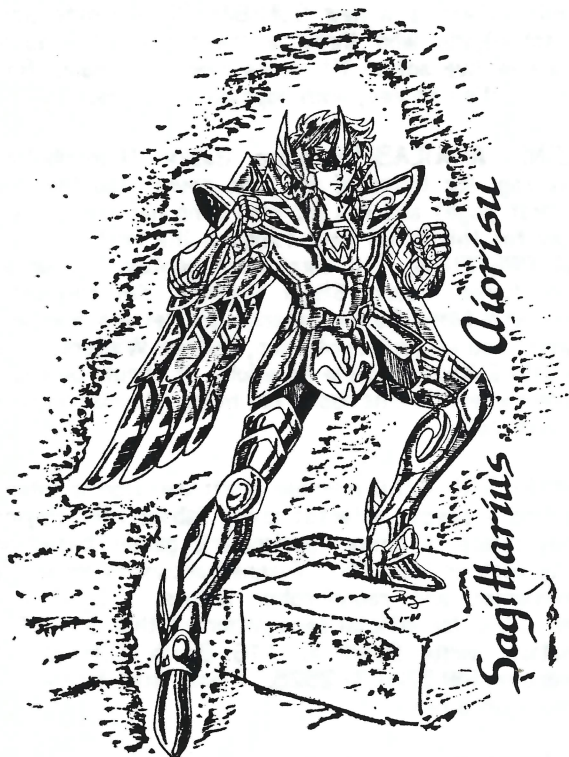
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EDITORIAL MUTTERINGS

or "I'm a Rooster and I'm okay!"

I never was a believer in astrology - the very idea that the position of the sun and planets at one's birth had a major effect on one's life and personality seems silly - so when Dave Stowell brought his copy of The Handbook of Chinese Horoscopes (by Theodora Lau, Harper Colophon Books, 1980) to my regular Saturday role-playing game, I didn't pay much attention. Robert got his hands on the book and determined that he was a Rat --- err, he was born in the year of the rat, I mean. The Rat personality description fit him - more or less. Then he asked what year I was born in (Chinese astrology has one 'sign' per year). Well, my birthday has been classified information for years, but I saw nothing wrong with giving him the year - 1957 (yes, Karen, now you know something about by birthdate - not that it'll do you much good). It turns out that I'm a Rooster, a Fire Rooster to be exact. The author must have heard of me as the description of the Fire Rooster reprinted below shows....

Possibly a shooting star. With fire as his element, this Rooster will be vigorous, highly motivated, and authoritative. He will be able to operate independently and with great precision and skill, although he could also be temperamental, overdramatic and nervous at times.

Strongly principled and single-minded in his pursuit of success, he will display above-average managerial abilities and leadership. The diligent and intense Fire Rooster will abide fanatically by his own views and conduct his own fact-finding tours and feasibility studies. He will be unmoved and unswayed by the feelings or personal opinions of others, but he will be professional and ethical in his dealings.

At times, he is too inflexible to make workable compromises and will take to putting people and situations under a microscope for observation. If things do not measure up to his expectations, he could assume the role

of an Inquisitor or cause major upheavals.

Yet he does have organization talents and in spite of his other shortcomings, this type of Rooster will have the noblest intentions behind his actions. He could project a stimulating and dynamic public image.

A few quotes from the general description of Roosters... "They have scientific minds and may fail to see why other people cannot exist by fixed formulas as they do." "While he can be practical about difficult matters, the Rooster can also be very unreasonable and difficult over simple things." "The Rooster is brave and chivalrous under stress, but sometimes he will carry his heroism far beyond what is required." "If you intend to challenge him on a controversial issue, be ready to fight long and hard --- the Rooster has amazing stamina, does his homework and can wear you out." "Don't ever ask him for his frank, candid opinion---you may never recover from his comments." "Once he sets out to prove a point, he will not leave a single stone unturned. He makes an excellent investigator: There is a bit of Sherlock Holmes in every Rooster." "Sometimes he is really astonished why you should get angry when he is trying so hard to point out all the relevant flaws to you. Then again, he really couldn't care less what others think of him." "Optimistic and dauntless, the Rooster will never change his course of action even if the whole world condemns him."

I was simply amazed. The complete description of the Rooster personality was about an 80% fit of my own personality. Just when I was beginning to think that just maybe there was something worth investigating about Oriental Astrology, the bubble burst. Alicia was born in the year of the Sheep --- and the Sheep's personality description did not fit Alicia well at all.

Sigh. I guess that either the author modeled the Rooster description on me or I'm just that 1 in 100,000 person that it happens to fit. Astrology is still nonsense in my mind. However, if you have to deal with me, keep Theodora Lau's description of the Fire Rooster personality in mind - cause it's a fairly good description of me. Heck, even the little poem that introduces the chapter on the Rooster fits - maybe I'll have to have it put on my stationary...

I am on hand
To herald in the day,
And to announce its exit.
I thrive by clockwork and precision.
In my unending quest for perfection
All things will be restored to
their rightful place.
I am the exacting taskmaster.
The ever-watchful administrator.
I seek perfect order in my world.
I represent unflinching dedication.
I AM THE ROOSTER.

Oh, yeah. There are even supposed to be people that I get along with! (From across the world, doubtful mutters arise from all who know me.) Those born in the year of the Snake, the Ox, or the Dragon are supposed to be able to stand me the best. While those born in the year of the Tiger, the Sheep, the Monkey, the Horse, or the Boar are supposed to be able to stand me almost as well. Those born in the year of the Rat, the Rabbit, the Dog or the Rooster supposedly will not get along at all with me. So you Rats, Rabbits, Dogs, and fellow Roosters out there have been warned!! (Ha Ha Ha)

What does all this have to do with anime or this newsletter, you ask? Absolutely nothing, I just thought it was interesting --- especially since I really couldn't think of anything else to talk about this time around (and the following paragraph, all by itself, would not an editorial make).

STARLIGHT IS COMING: Remember the ARCADIA PROJECT mentioned last fall? A zine compiling reprints from old issues of the C/FO-SAN (such as "Hotel Anime" and "Hoboken no Ken") with new material. Well the project is back on track - all the reprint material has been collected and formatted. With some luck the first issue should be out by the end of June. The name has been changed to "STARLIGHT", however, and neither the price or page count is known as this is written. So remember, with us Roosters, old projects are not forgotten - they just get delayed (and delayed and delayed...)

Randall S. Stucky
Editor (Chief Protector Against Silliness)

ANIME FANDOM NEWSWIRE

C/FO MEMBERSHIP CONFIRMATION FORMS: General C/FO members need to remember to return their 1988 Membership Confirmation Forms (sent out with last month's newsletter) to C/FO, P.O. Box 18261, San Antonio, TX 78218-0261 so that they are postmarked by June 15, 1988. Current members who do NOT complete and return these forms will be dropped from membership in the C/FO WITHOUT A REFUND, so send them in - YOU HAVE BEEN WARNED - SO MAIL YOURS OFF TODAY.

C/FO MEMBERSHIP CARDS: As required by the new C/FO bylaws, membership cards have been printed up and are being mailed out to members as they return their 1988 Membership Confirmation Forms. The new C/FO membership cards are a black and white, regular business card sized version of the original two-color C/FO membership cards. Unlike the old cards, these cards fit in your wallet, do not turn everything around them pink, and list your membership class and membership expiration date.

MORE NEWS FROM JAPAN: Vaunda called again (at 3 in the morning this time) with some corrections and updates on the news we had last time.

First, a correction, Salamander is an OVA, not a series. (This error is mine, not Vaunda's).

SAINT SEIYA has continued as predicted, but the manga and the TV series have gone their separate ways. While the manga Seiya characters are taking on Poseidon, the TV Seiya characters are going after the Norse gods (ala the second Seiya movie).

What's Michael, the strange video of cat shorts has become a TV series! (Cat shorts may not sound all that fascinating - but I loved the video, and I don't even like cats.)

NEWS SWIPED FROM THE SACRAMENTO NEWSLETTER (Thanks, Laurine!): Their will be no new episodes made for the live action CAPTAIN POWER. The Marvel Universe animated series has been cancelled because not enough TV stations want to show it. The Karate Kid animated series has also

been cancelled. Their is a new SUKUBAN DEKA movie (live action with schoolgirls who throw a mean yoyo) in Japan. There's also a new live action TV series over there called Rai! Rai! Kyon Shiizu. It's Chinese, with hopping vampires.

NEW FANZINE AVAILABLE: Marg Baskin (Contributing Editor to this rag, for those of you who never read the fine print on the first page) and Nei Mo Han (who has done a few bits of artwork for this zine) have finished the first issue of ANIME HOUSE PRESENTS. This first issue contains fiction by Julie Froelich, Karen Klinck, Steph Rendino, Kay Reynolds, Waylaid Mann, and Marg Baskin; manga by Nei Mo Han and Lawrence Sufrin; and art by Nei Mo Han, Colleen Winters, V.M. Wyman, Jeanette Eilke, and Julie Froelich. It should be good. See the ad somewhere in this issue for more information (like how to order your copy).

ANIME GAMING SIG: C/FO member Scott Jamison is interested in starting a special interest group "about role-playing games as they relate to anime, particularly games based on anime subjects such as MEKTON." Planned activities include a quarterly newsletter and round-robin letters. Scott has applied to the C/FO for official recognition of this SIG. For more information, write Scott at 116 South 12th Street #166, Minneapolis, MN 55403-2525. Please sure to enclose an SASE if you wish a reply.

ANIME '88 TOUR: Robin Schindler of Ladera Travel Service is putting together another tour of Japan for animation fans! Those of you in the C/FO in 1986 may remember hearing about the first tour, it was a big success with all who went. This year's tour departs from Los Angeles August 15 and returns to LA on August 26 (giving you a little bit of time to recover before Nolacon). Cities to be visited include Kyoto, Hakone, and Tokyo (where two days of anime related sight-seeing are planned). The basic price of this tour (subject to change due to varying exchange rates) is \$1895.00 per person. For a complete itinerary or more information, call Robin at (213) 640-0527 or (213) 772-1511 (outside California, call 1-800-624-6679).

OTTAWA '88 INTERNATIONAL ANIMATION FESTIVAL: The Canadian Film Institute has announced that the Ottawa'88 International Animation Festival will take place from September 28th to October 2nd, 1988. This competitive festival of animated films and videos will be held in the National Gallery of Canada in Ottawa. Complementing the competition will be an International Panorama showcase as well as retrospectives, children's programs, and workshops. "We are now hard at work organizing an efficient and smoothly-run Festival during which animators, critics, those involved in the business, and the general public can meet and celebrate recent achievements in animation." For more information, write Ottawa'88 International Animation Festival, Canadian Film Institute, 150 Rideau St., Ottawa, Ontario, Canada K1N 5X6.



YOUTOUDEN I

Translation by Yoshi Hatanaka

Written by Jonathan Luse

Reprinted from the February 1988 SNOW JOB

Youtouden is an action-packed fantasy based on history. The villain of the piece, Oda Nobunaga (1534-82) was a ruthless warlord who spent much of his life conquering provinces, striving for national dominance.

He combined military tactics and brute force to extend his domination and control Kyoto. In the films Nobunaga is aided by supernatural forces. This film pits Nobunaga, mages, and demons against a handful of warriors...

A town is being torn apart by a three-headed demon. While the town burns, a young man implores his sister.

"Keep the sword, Ayame!" He says. "It is very special and will serve you well. I go to revenge our village --- remember me!" With that, he turns and leaps off to confront the monster.

Oda Nobunaga gazes over the countryside surrounding his castle. His councilors mutter anxiously about strange monsters and demons seen in the area. Nobunaga smiles. "I know. My good fortune was foretold by the comet I saw. These creatures will help me become Shogun!"

Several years have passed for Ayame. No longer a dainty kimono-clad teenager, she strides through a forest. Suddenly Ayame is confronted by bandits who demand a toll. "Don't touch me!" she says and stabs a big thug next to her. The leader of the bandits, Sakon, is impressed by Ayame's moves. He pits his skills against the female ninja. Standoff.

Sakon and Ayame pause in their fighting when they notice how silent the bandits have become. They soon see why...

Ayame and Sakon are surrounded by demon birds. Nearby a tall monk wearing a mask laughs at them. "Ha, I did not know that members of your Ninja groups were still alive. I shall remedy that situation!" With that, the monk (Saegusa Jinnai) motions to the demons.

A big fight ensues. Ayame and Sakon fight back to back, demonstrating their prowess against the killer birds. The pair are being driven back when they hear chanting and their opponents disintegrate. Saegusa



AYAME

Jinnai disappears.

The chanter appears. A short monk who introduces himself as Ryouan. He explains to Ayame and Sakon that they are the last members of the Shinanu ninja and the Hyuga ninja groups respectively.

Ryouan calls the pair "Shadow Ninja" for that fact. He says that they have a common opponent in Nobunaga and that they should seek help in Hakure territory.

They do. Ayame and Sakon avoid Oda Nobunaga and his aide, Ranmaru, while on the road. They also witness Nobunaga's magical power as he blasts a Buddhist statue. A dangerous man indeed!



RYOAN

As they walk, Ayame asks Sakon to help her get revenge against Nobunaga. The young man replies that she's crazy. "That's a lost cause," he says. "Why do you walk with me, then?" the woman asks. "I don't know --- nothing better to do," he replies coolly. Ayame shrugs and walks on.

Later the pair are attacked by unseen opponents and booby traps. Surprised, Ayame and Sakon nonetheless show their ninja skills in fending off the threats.

"You're pretty good!" states a big man holding a yari. "You've passed your initiation to Hakure land. Who are you?"

The pair introduce themselves.

"Ah, you are the Shadow Ninja! I've been waiting for you!!" says the brawny warrior. "I am Ryouma, first sergeant of the Hakure fortress."

Ryouma takes the group to Hakure. After proudly pointing out the cannon, he introduces Kikyou, the daughter of the lord of the castle. Kikyou is also Ryouma's sister. Soon, Ryouma, Kikyou, Sakon and Ayame are in conference with Lord Genyusai.

Genyusai, an old one-eyed warrior, describes their situation. Nobunaga has become very powerful through the aid of supernatural powers. They lack much information on the background of these magics, but if Ayame and Sakon could help they would be welcome.

Especially as Ayame, Sakon, and Ryouma all have magic weapons! Ayame says that she will serve any cause that will help her revenge herself on Nobunaga.

That night, Ayame contemplates fireflies and reminisces over



her brother to Kikyou. Meanwhile, Sakon and Ryouma are out patrolling when they discover that demons have infiltrated.

Sakon slices one ugly killer while Ryouma wakes the household. He finds that it's too late for his father, Lord Genyusai...

The Oboroshi forces (allies of Nobunaga) are winning when Ayame, Sakon, and Ryouma counterattack. Ayame confronts Saegusa Jinnai and asks what Nobunaga is planning.

Jinnai replies, "That does not warrant an answer --- for I am going to kill you now!" The monk does knock Ayame off the wall, but she takes him with her...

The fight continues, pitting ninja against demon. The huge three-headed creature that destroyed Ayame's town is wreaking havoc until Ayame cuts loose with her sword. That ends the fight in a hurry!

Cut to: Nobunaga and his demonic aides. He growls that he lost too much in that battle. Nobunaga vows to destroy the Shadow Ninja...

Meanwhile, the dawn is breaking as Ayame, Sakon, and Ryouma pay tribute to their dead. Hakure land is no longer as Lord Genyusai and his daughter are dead. Kikyou sacrificed herself to save Ayame during the battle.

Ryouma bids farewell to his homeland and joins the other two ninja to seek revenge against Oda Nobunaga.

IN RETROSPECT: SPACE GIANTS

by Charles Mento

Rodak attacks the Earth in his bat-shaped ship. Old Matuslah uses Goldar, Silvar, and Gorn (three androids) to try to stop him. Tom Mura, a reporter for International News Service and photographer Liz were contacted by both. Rodak demands total surrender while Matuslah offers hope with Goldar and family (who live deep in a volcano).

Each episode, Rodak has some evil ally or creation attack ---

usually some giant monster is employed to attack a town as well. Mura's son, Miko, teams up with Gam to stop the shadowy Lugamen (who can be beat up by kids). For a good number of the episodes, Mrs. Mura is kidnapped by lugamen, replaced, and the double is quickly disposed of by Gam and Silvar - yet, she remains lost until later episodes. Each episode ends with a cliffhanger and the final episode (#52 "Showdown") puts an end to Rodak (who transforms into a giant space dragon and is defeated by Goldar on the moon). Japanese shows are unique in the fact that they end series - making their programs complete unlike many U.S. series (THE FUGITIVE being a notable exception.)

SPACE GIANTS began as a 15 minute sample reel of animation entitled Maguma Taishi. It was taken from a comic book by Osamu Tezuka. His studio could not film it, so another company filmed it as a live-action show. Still, some animation was incorporated into the series: #28 "Vacuma's Showdown", #36 "The Insects", and #33 "The Mini-Beings".

On the positive side, SPACE GIANTS had some very good, effective music. The theme song was other worldly, yet fast paced and action-oriented. The theme for the lugamen was both haunting and mysterious - evoking the feel of Japanese horror/fantasy well. The story ideas were not all bad or juvenile. One episode had a tortured man, upset at motorists because his little son had been struck and killed by a car, summon up his own monster to attack motorists. Rodak attacks it at first, but then uses it for his own evil end. The man saves the Muras and Gam, but dies in the process.

On the negative side, the show could be juvenile and silly ---often to the point of embarrassment to the viewer. The Goldar battles were okay, but the best parts came when the monsters sprang up from out of nowhere --- like at a U.N. meeting.

All in all, SPACE GIANTS was not a bad series. But it was not incredibly good either.

SONG TRANSLATIONS

by Vanessa Howle

URUSEI YATSURA OPENING "I, I, I, You and Love"

I, I, I, I, why do I love you?
You, you, you, you, you, always you.
I, I, I, I, I, feel very much like meeting you.
You, you, you, you, are surely tempting.
You and I will start the world.
I'm tired of waiting, women are useless.

Love me, fickle darling
Hold me, bashful darling
Kiss me, wonderful darling
I'm always ready for love, okay.
I, I, I, I, why do I love you?
You, you, you, you, you, always you.

DAGGER OF KAMUI "The Child's Nurse's Song"

Ah ro ro ro, why does the night wind cry
You are a troublesome person.
Ah ro ro ro, why doesn't the night wind stop
If you cry, you can't sleep.

Hochip, row that, send out the canoe.
 Hochip, row it, to the country of sleep.
 Hochip, you're alone, forlorn.
 Hochip, sing the child's nurse's song.

Ah ro ro ro, call that one's name.
 I am a troublesome person too.
 Ah ro ro ro, if you call that one's name
 you will be excited and you won't sleep.
 Hochip, you will be drowned in tears.
 Hochip, this love will make you sleep.
 Hochip, will you meet that one?
 Hochip, in a bundle, you're in a dream.
 Hochip, row that, send out the canoe.
 Hochip, row it, to the country of sleep.

DAGGER OF KAMUI "End Song"

Although there's no reason he promised,
 it's the same thing as a promise.
 When I felt his warmth,
 He thought it was all right to gamble on tomorrow.
 God of the forest, God of the wind,
 take him back home.
 God of the forest, God of the wind,
 the man drove me mad.

I am not ashamed. At least a farewell kiss?
 He became the wind. He became the wind.
 History can be repainted,
 although a woman must have the truth.
 After he ran, the plants are bowing in a row, too.

God of the forest, God of the wind,
 I am more sweet to him.
 God of the forest, God of the wind,
 he lead me astray.

I long for the way things were before;
 No matter how, no matter how far we are separated.
 He became the wind. He became the wind.



LIGHT YEARS: A REVIEW

by Ed Sevcik

LIGHT YEARS was directed by Rene Laloux, with the assistance of Isaac Asimov. Music by Gabriel Yared.

This motion picture fails to be an adequately entertaining movie in almost every conceivable way. It is a perfect example of everything that is wrong with modern animated movies (cliche though that is to say), and I cannot believe that its influence on the future of animated films, if it has any, will be anything but pernicious and bad.

Rene Laloux may be remembered by some of you as the man who brought us "the animated classic", FORBIDDEN PLANET, back sometime in the seventies. I don't remember much about it except that I couldn't have been more than ten, and I don't remember much about it except that I couldn't understand it. (If any of you are wondering why I was at such a movie at such an age, I can only say that my parents had a lot of trouble finding babysitters in those days. I wound up at A BOY AND HIS DOG for the same reason; my poor mother was embarrassed about that for years.) My memories of it were, however, not particularly bad, and I had hopes that LIGHT YEARS would be at least a passably diverting film. More specifically, I hoped that it would resist the tendency of Isaac Asimov to pull everything down to a despicable level of pomposity and vapidness. It didn't.

The most obvious failure of this film is artistic. The animation is awful. Now, bad animation doesn't necessarily doom a film; everyone knows that the Jay Ward cartoons are fun even though they look like they were done in someone's garage. Crude, stilted work, however, never helps a movie. It is at best ignorable if the film has other virtues. LIGHT YEARS does not have any virtues, so the stilted figures, wooden, ill-proportioned faces, and jerky movement that one sees all through the movie are consistently galling. The backgrounds are all sloppy watercolors and seem to have been painted in a tremendous hurry, and most of the interiors are just walls done in poor perspective and uninterestingly colored. No one seems to have any furniture in this movie. There is no profulence; there is not depth to the images. Beyond this, there is a sort of artistic and creative vacuum that the whole thing seems to have been done in. We are given a pile of trite fantasy images that have been used a hundred times before, pointed ears, blue skin, bald women, and the like. The "hero" is the biggest dolt that ever was, a dull, boring cliché. The "heroine" doesn't even do anything in the film and serves only as someone for the hero to talk to so the director won't have to resort to any more voice-over narration than he does anyway. There is also a continuous undercurrent of what I can only describe, for lack of a better term, as "tit imagery". There are so many exposed breasts in this movie that after ten minutes or so everything, monster eyes, cacti, rocks, etc., starts to look like a mammary gland. Before you rush to the theater, however, let me say that this is absolutely not erotic; it is only trite and cheap, and everything is so poorly drawn that having the breasts exposed only makes matters worse.

The story allegedly told by this wretched film can be summed up in a few sentences. Because I've conveniently forgotten all the names (they were all, you guessed it, uninteresting clichés), we'll call the hero X. X is a handsome, bland, French-looking fellow with longish hair and the same sensitive, prissy little mouth that everybody else in the film has. He is the prince. People are being interrupted at their bucolic activities on the borders of his realm and turned into stone by parties unknown. X is sent to find out what's going on. On the way

there his flying thingie gets attacked by dragons and crash lands; he is taken in by a bunch of ludicrous-looking mutants with heads and arms growing out of all the wrong places. It turns out that the scientists of X's country have done all kinds of nasty genetic experiments sometime in the past - for which no other evidence, other than this claim, is ever given in the film - and dumped the unwanted failures in the desert to die. There follows a lot of moralizing on how if somebody looks different, that doesn't make him any less of a person, etc. After this has all been got through X moves on and finds that a lot of nasty robot soldiers are immobilizing and kidnapping people and sending them through a "time doorway" which glows red so we know it's working. Horror of horrors. The victims seem to be turned into more robot soldiers, but later on we find out that they're being used "for their energy" so who knows what's happening. The robots serve a gigantic floating brain that bobs like a jellyfish out in the ocean, also a product of the aforementioned scientists' aforementioned experiments. Hero X gets out to the brain and they have a telepathic conversation, in which they agree to meet again in a thousand years because by then the brain figures that it will be tired of life and will want X to come along and kill it (?????).

All right. After some more fooling around and an extremely lackadaisical seige of the capital of X's country, he returns to the brain, it encapsulates him and sends him to sleep on the bottom of the ocean for a thousand years. He awakes and discovers that the whole world has been built over with all sorts of black boxes and other easily drawn shapes. The brain has conquered all. He fights a lot of robot soldiers, gets help from the mutant people (who have been sent through the time

doorway), and eventually kills the brain, at which point everything blows up and they all get back through the doorway just as it vanishes. By this point, the viewer's temper is improving because he knows the film is about over, and it is.

The only thing left to say about this movie is that it is suffused by a clumsy, strident, moralizing tone. There is no real point to this, because the movie doesn't seem to have anything to do with any earthly situation that I can think of. Are they criticizing genetic engineering? Man's inhumanity to man? Technology in general? I don't know and I don't care, because this film has nothing of interest to communicate. A moralizing movie is bad enough, but when the preaching is without any point the suffering of the audience is magnified out of all tolerance. I attribute this to the aegis of Isaac Asimov, who I judge, from his writings, to be one of the most boring and conceited individuals who has ever walked the earth.

Some of you who know me might be tempted to believe that I am overly hard on this film, that I am judging it according to a rigorous literary standard of my own and can't see that it's supposed to be just "a fun, fantasy film." To these people I can only answer with a phrase my writing teacher once used, that when I go to see tennis, I want to see the mens' final of Wimbledon, not the game two overweight businessmen are playing out in the parking lot. When I go to see a fantasy film, I want to be charmed, enraptured, frightened, in short, I want to be interested. LIGHTYEARS, however "fun" it may be to the less discriminating, is a dull, empty, forgettable, miserable piece of trash.

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**** WARNING ****

Some stories deal with mature themes
 and subject matter.

A LOOK AT GALVION

By Robin Lane

In the second issue of ANIMAG, it was mentioned that several shows were seeking an American market. Mentioned were Mobile Suit Gundam, Votoms, and Galvion. I think that Gundam and Votoms are well known but not so Galvion. My own information is scanty (provided by a Hyperload shopping bag and 8 episodes of the show). Still, this is enough to get me hooked and to want to share it with fellow fans.

Super Attack Speed Galvion takes place in the future after a disaster, probably a war, has thinned out Earth's population. Cities are vast and heavily populated while the countryside appears to be almost empty.

In one of these cities a rich young woman, Rei Midoriyama, has a courier service, called Circus, that takes expensive cargoes. She is actually an undercover agent of the Special Duty Police Squad. Her major objective seems to be keeping tabs on a nameless, be globe-spanning, criminal organization.

One day her best two drivers, Muu and Maya, stumble onto a microtape loaded with information on the criminals. Rei takes this to her superior. However, before he can act he is assassinated in a novel way. Rei is suddenly left out in the cold with only her own resources to protect her and foil the criminals.

There are mecha, of course. Cars that turn into armored suits, police armor, and such. Nicely done and not overly armed. I get the idea that the transforming suits are a novelty for the rich.

The stories are action packed and have a variety of gimmicks. Rei and Circus are at a disadvantage as the criminals know who she is, but she hasn't the foggiest idea who they are.

So if you have a chance to watch any episodes of Galvion, I think you might like it. If you know who might be marketing Galvion, or any other show, please let me know. Or better yet, let them know that you'd like to see it.

LETTERS TO THE EDITOR

[My goodness, we got more letters to the editor. This makes a whole eight in our four years of publishing this fine (and extremely serious) journal of animation---RSS]

JAY GETS A RESPONSE....

Dear Jay,

I enjoyed your defense of Harmony Gold and the establishment of English-translated Japanese anime in the April issue of Celluloid Diversions. I, too, am one of those "heretical" C/FO members who actually like the show. It was responsible, along with Star Blazers and a few other English-translated shows for getting me into anime. And it's a great show, even though it's not without it's problems, such as the fact that it does mangle the original three series (and Megazone 23, don't forget that). But that never bothered me much.

As editor of the San Diego C/FO's newsletter, I had planned to somehow get the Robotech fans in our club out of the woodwork and into the light where they can be counted. I printed a phone interview with Carl Macek and a letter sent to me by one particularly unpleasant member who seriously thought that Carl Macek was not only the Antichrist, but should roast in hell for his sin in making Robotech, to which I strongly disagreed. For the most part, my efforts met with antipathy mixed with a few requests to "get that Robotech crap out of the newsletter."

Sigh.

It's difficult, for we few true-blue 'Techies to accept the fact that the C/FO is, almost by definition, anti-Robotech. Not because they've tasted how good anime can be, having the opportunity to see the original, untranslated series and movies---I firmly believe that any of them would enjoy the shows better in English, if they were done with any professionalism, no matter what they tell me---but because what few Robotech fans there were in the club have either a) left the C/FO because of the intense anti-Robotech feelings which pervade, or b) given the show up (it's not on the air anymore anyway) and turned to other anime, holding on to their love of Robotech deep down in inside. It's a heartbreaking reality, but one which must be faced---the Cartoon/Fantasy Organization cares not for what is still the favorite show of many.

This is especially sad, because the show is far from dead yet, just because it's off the air. Die-hards like myself, my friends here in San Diego, and others like yourself still live. We buy Del Rey's Robotech and Sentinels novelizations, collect Comico's comics despite the horrible art of the earlier issues, get ROBOTECH, MINMEI, or SDF-1 on our license plate, that sort of thing. Heck, some of my die-hard friends and I have written (and are in the process of editing, for publication at the 1988 San Diego ComiCon) a 300+ page spoof on Robotech, called Robosmut, which would make Fightin' Bob look like a grocery list lengthwise.

Anyway, it's good that at least someone in your C/FO chapter is willing to come forth and say "Robotech's not that bad!" Maybe we can start something, here; maybe not. To those who love to drag Carl and Harmony Gold through the mud, I truly feel sorry for you. They've missed a great show.

Peter "Leto II" Payne
Editor, San Diego C/FO Magazine



[As I understand things, Carl Macek obtained his current low standing in the C/FO because he promised the LA C/FO members that Robotech would be as true to the original series as possible --- and then we get "protoculture" as a fuel. The main reason for the prejudice against 'Techies in the C/FO comes from the early days of the series, when a few bad-mannered and/or immature 'Techies began appearing at C/FO meetings and demanding that Robotech be shown at the meetings even though it was on the air in their city---or demanding that most of the meeting be devoted to Robotech. Some apparently did not believe in majority rules when the majority did not want to see their favorite show. These were a very few, but they quickly gave 'Techies a bad image in anime fandom - something like the image of Trekkies in regular SF fandom. While it is wrong for the majority to have to suffer for the wrongs of a very few, it's also human nature.

However, I can understand your position on the C/FO not liking Robotech. But to be honest, the C/FO does not like anything produced for America - Robotech is not singled out for special treatment. People laugh at me when I claim that the first two seasons of Scooby-Doo were great. Ann Nichols dares to like Thundercats and Barbara Edmunds to like Transformers. Many C/FO members think that we are all off in the head. The difference seems to be that we have enough self-confidence to continue to like what we like AND to continue to say that we like it regardless of the snickers and occasional jokes. Heck, C/FO members do not even seem to like Duck Tales - which is probably the best animated series (both art and story-wise) produced for America in years. But of the 35 Membership Confirmation Forms I've received to date (20 April), it isn't listed once---although other new shows (such as Orange Road and Saint Seiya) are listed several times. Even Robotech has been listed by several members.

However, the main reason that no Robotech articles have been published by the C/FO is not because the membership would abhor them (which they would), but because NO ONE submitted any. Jay's two articles and your letter are the only Robotech-related articles ever submitted to either C/FO-San Antonio or the general C/FO since I became involved in the C/FO's publications in 1986! If Robotech fans write articles and no one else does, they'll get published because it'll either be a choice of a) publishing them, b) publishing nothing, or c) yours truly filling up the NEW C/FO BULLETIN with 24 pages of club business. (For those of you debating on whether or not to submit something to David Merrill for the NEW C/FO BULLETIN, please note that the more articles you submit, the less room I'll have to talk about club business....) ---RSS]

ANIME IN BRITAIN....

Dear Randall,

The April issue of CELLULOID DIVERSIONS is fantastic. Well done! Will you be continuing with more coverage on series and films? More information on new and old shows is most welcome.

Here in Britain in the past 4 months an incredible amount of animation has been released on video.

Adventures of the Galaxy Rangers has appeared on TV and video, I agree with your comments that the show is humorous and has interesting stories; but the computer-generated sequences don't fit in and some of the voices are the same bland types as in Thunderbirds 2086 as in the production crew.

Transformers is still dragging along with the release of the "Headmasters" on video.

Robotech II - The Sentinels - good animation from Tatsunoko, far better production values than Macross.

Other videos: Dinoriders, Real Ghostbusters (also on TV now), G.I. Joe, Inhumanoids, Visionaries, Robotix, Droids, Ewoks, and Lazer Tag Academy (the last four are particularly dreadful).

I have noticed the quality of animation has vastly improved in the last three years. How? Series such as Robotech have poor animation compared with Galaxy Rangers and the new DIC series.

The number of shows that DIC have produced is enormous. Any chance of an article on this company and their creations? My personal favorite is Starcom. It has good quality animation (but jerky now and again) and is fine entertainment.

I see in Variety that Spiral Zone is due on U.S. TV. Since this is based on the Bandai toys will the series be Japanese made?

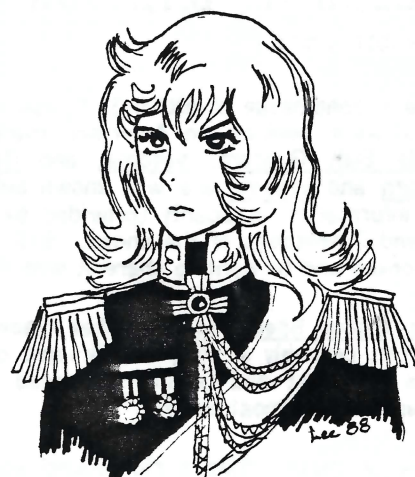
As per live-action series, Star Trek - The Next Generation will not be shown here on TV until 1990. Paramount has decided they can make more money by releasing the episodes on video rental every few months. Captain Power should be out this summer on video only. The series was banned by Tv stations as advertisements for toys.

Last year, I lost quite a bit of money sending for books from BOOKS NIPPAN and CACTUS AIR FORCE. Both cashed my cheques and never sent the books or replied to my letters. Thanks for being a reliable, quality outfit C/FO-San Antonio, you've never let me down, and please - more information on new and old shows (Zillion and Machine Robo articles were superb).

Best wishes,
Ray Horserman
York, England

[Thanks for the letter, Ray. I hope you don't mind my printing it, but I thought that some of our other readers might enjoy reading about the status of animation in Britain. We will continue to print whatever articles we receive! I'd love to be able to print more articles on series and films, but we can only print what gets submitted. There was a 4 month backlog printed in the April issue due to the lack of a January and February issue.

An article on DIC animation would be most welcome, anyone out there want to write one?



In regard to your problems with Books Nippan and Cactus Air Force, I will send a copy of your letter with a cover letter from me to both of these companies. As my mean, no-nonsense reputation proceeds me, I doubt that my letters will be ignored!

Thanks again for the information and the kind words---RSS]

FROM SUNNY AZ...

Dear Randall,

First off, here are the synopses I promised you. I'm afraid they got a tad long, so you have to either get out your red pen, or spread them out over four issues of the newsletter. I hope that someone out there like Rose of Versailles as much as I do, if not, well it will be back to the drawing board, er typewriter, for me.

Secondly, you asked for input concerning whether or not to keep C/FO-San [Antonio] a national organization, or whether to become local. I obviously would like you to remain a national group. The only thing I might suggest, which might help cut down on the "deadwood", would be to require at least a minimal amount of participation, similar to the APA requirements. This requirements need not be as stringent as the APA's, but maybe an article or page of artwork per year wouldn't be out of line. For those completely inept at writing or drawing, perhaps they can dedicate themselves to helping out with the dubbing chores. This may be totally impossible to enact or keep track of, so if nothing else I've put in my vote to keep C/FO-San [Antonio] as a national group.

Thirdly, you wanted to know whether readers liked the serious fan fiction you included in the newest newsletter. I enjoyed it very much, and would like to see more. I enjoy writing fiction myself, and appreciate the effort it takes to come up with a viable story, with likable and/or interesting characters. These sorts of creative efforts should be encouraged.

Thanks for wading through my ramblings. I hope my comments are of some use.

Sincerely,
Lee Dunning
Phoenix, AZ

[Comments are ALWAYS of use! Thanks for both your submission and your LOC. C/FO-SA will retain some sort of membership for out-of-area members, but the details have not been worked out --- there are too many C/FO-SA members around the world to simply abandon all of them, however, the reorganization of the general C/FO should help the situation quite a bit. Fan Fiction has never been very popular in the C/FO, but those few of us that enjoy it are trying to change that. I'm always glad to hear from those who enjoy it!---RSS]

TALK TO YOUR TV STATIONS

by Vanessa Howle

After reading Jay Stranahan's recent article in the April issue of CELLULOID DIVERSIONS, I thought I'd pass on a few lines about Harmony Gold that I'd like to share with the C/FO and anime fans in general.

While doing research for ANIME JOURNAL on Harmony Gold, I was told by Carl Macek that the movies ONCE UPON A TIME (originally Windara), REVENGE OF THE TALISMAN (originally Birth), and the ROBOTECH MOVIE are, in fact, available and waiting to be shown on your local station. All you have to do is drop your local station a line (or give the station's program director a call) and let them know that you are interested in seeing them! The personnel at your local TV stations aren't mind readers and they are swamped with all sorts of cartoons and syndicated sitcoms to pick their programming from - so let them know what you want to see! (Note: These movies are slated for "Holiday Release", or for just plain shoe-ins on Saturday mornings.)

So if you are tired of hearing about all the English dubbed material that is available but never shown - GET ACTIVE! Start a letter writing campaign, have some friends call the station, whatever - just let your local station know that there is material available to them that you want to see!

[You're right. Although the C/FO is far too small to influence what is shown on a wide scale, C/FO members can influence what is shown at the local level. But the real question is, are you SURE we want to see it? As the following review shows, not everything Harmony Gold produces is all that good---RSS]



ROBOTECH: THE SENTINELS

by Michael Minnott

reprinted from the C/FO Inland Empire Bulletin #18

Almost a year ago I had the unfortunate experience of being at the 10th anniversary meeting of C/FO-Los Angeles in Inglewood, specifically when they showed The Sentinels. The rest of the meeting was great.

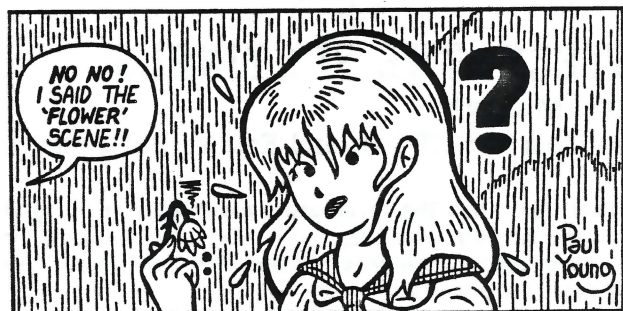
The main problem with The Sentinels is that the new characters are totally uninteresting. Guess what new plot Macek dreamed up? A young pilot is razed by his superiors whilst a young military woman struggles from under her father's control. Original stuff, huh? This wouldn't be so bad if they had actually bothered to characterize these people. But

no! We have to continue the Macross saga a little more. Even this would not have been so bad if they had remembered to exclude Minmey, but alas she had to sing at the wedding (personally I prefer George Thoroughgood and the Destroyers). In addition, the audience was blessed (cursed?) with the presence of comic relief a la little Deana and Bowie. Still, Macek deserves a little understanding. Remember, he only had a miserly 90 MINUTES TO TELL THE STORY! I find it hard to believe that after an hour and a half we still knew virtually nothing about the two new characters!

Of course, this might be because of some of the other less interesting characters. On the Robotech Masters' planet the Invid are invading, only some guy with a dozen puppy-like creatures and an old man stand a chance against them (mainly due to the frequent, and severe, technical errors). These characters detract from the main story to such a degree that they are one of the primary reasons The Sentinels fails as a story.

Now about those technical errors... Would someone please remind Mr. Macek that there is no air in space? It seems that while Max and the newly-introduced girl are test-docking the Alpha fighters with the Beta fighters, a malfunction sends the girl out of control. Max shouts, "Lower your flaps and create some drag!" At that point, everyone at the meeting gasped, "Drag in space?!" Later in the story, the guy and the old man (Chico and the man?) are attacked by a totally non-Invid-looking Invid. The guy jumps in a SHOT-DOWN Invid shock-trooper and uses it to save the old man. I don't know why Macek thinks a human could pilot something designed for an utterly un-human pilot, not to mention the fact that it had been shot down (implying that the systems necessary for flight no longer work). In addition, the Invid invaders don't even look like Invid. The Masters' planet is invaded by these robotic felines that look like something out of GO LION (VOLTRON). They have no weapons (other than teeth and claws) and have no bases for maintenance or fuel. It would have been nice if they at least looked like Invid (which tend to resemble crustaceans). These robots are so ludicrous, they even growl and pause menacingly! I've seen more realistic battle robots in G.I. JOE! I can understand that a show like this requires some poetic license, but Macek's license should be revoked.

ROBOTECH: The Sentinels was a real disappointment. It was interesting seeing Rick and Lisa getting married, but I don't see why this required a 90 minute show. The new characters are nothing more than uninteresting paper cut-outs, and the ludicrous situations and silly technical errors combine to make the show a typical, stupid cartoon (like the SMURFS). If you haven't seen ROBOTECH: The Sentinels, don't bother.



WISHFUL THOUGHTS

Hi everybody! This will be a semi-regular column (whenever space permits) giving the C/FO Chairman's thoughts on the

C/FO and anime. This column's topic will be on the purpose of the C/FO.

In the editorial of the second issue of ANIMAG [I've heard the third issue is out - if you can't find it, write ANIMAG at P.O. Box 7154, Berkeley, CA 94707 - the second issue was \$3, I'm not sure what the third will be but I believe it was supposed to be \$3 as well-RSS], Associate Editor Michael Ebert took the C/FO to task for doing "practically nothing to promote Japanese Animation in America." He stated:

There have been no letter writing campaigns, no organized conventions, no effective fan influence on the industry. Fan clubs for Star Trek, Dr. Who, and Star Wars have been much more organized and vocal than Japanese Animation groups. These groups have organized conventions, produced magazines, and in the case of Star Trek managed to gain a third season for the show. The factor stoooping animation fandom from reaching the level of other SF & comic fandom is organization.

Although I have several problems with Mr. Ebert's analogies (for example, the C/FO is a general-interest anime fan club - with stress on no one show, while the fan clubs he mentions as doing more are clubs whose members are all interested in one given show - shows that are already somewhat popular to boot), my major problem is with his assumption that the purpose of an animation fan club should be to organize conventions, produce magazines, and to lobby to get more animation on the air. I have always seen the purpose of any organization as pleasing its membership - if its membership wants to organize conventions or lobby to get series they like on the air, that's great. But if they don't, there is nothing wrong with that either. The problem, however, is that the C/FO has never decided what it wants to do.

Several of the questions on the survey on the back of the 1988 Membership Confirmation Form are designed to determine what the membership of this club wants this club to do. Be sure and make your voice know by completely filling out this survey - it'll only take a couple of minutes! Your voice will help determine the future direction of this club. The C/FO is ran by its membership and our purpose will be what our members decide it should be!

And a final note on this subject, according to what C/FO records I have available, Michael Ebert has never been a member of the C/FO. If he has such strong views about what the C/FO should be doing, I invite him to become a member and join the tiny group of unpaid C/FO members actually working on our non-profit publications and activities. His talents could be put to good use and he'd have a chance influence the direction of the club from the inside - instead of preaching on what we should be doing as an outsider!

RUMOR DENIAL DEPARTMENT: Although the C/FO and the EDC are now working on some joint activities in areas where we share common interests, speculation that a "Grand Unification of Anime Fans" is in the offing (as in the April issue of Panime's newsletter, IMAGE) is entirely unfounded. More would be lost in diversity than would be gained in efficiency from any such "Grand Unification of Anime Fans".

ANNIVERSARY DEPARTMENT: C/FO-Los Angeles is celebrating its 11th anniversary at their May meeting. I hope you will join with me in wishing the C/FO's founding chapter a happy 11th anniversary!

Randall S. Stukey, C/FO Chairman

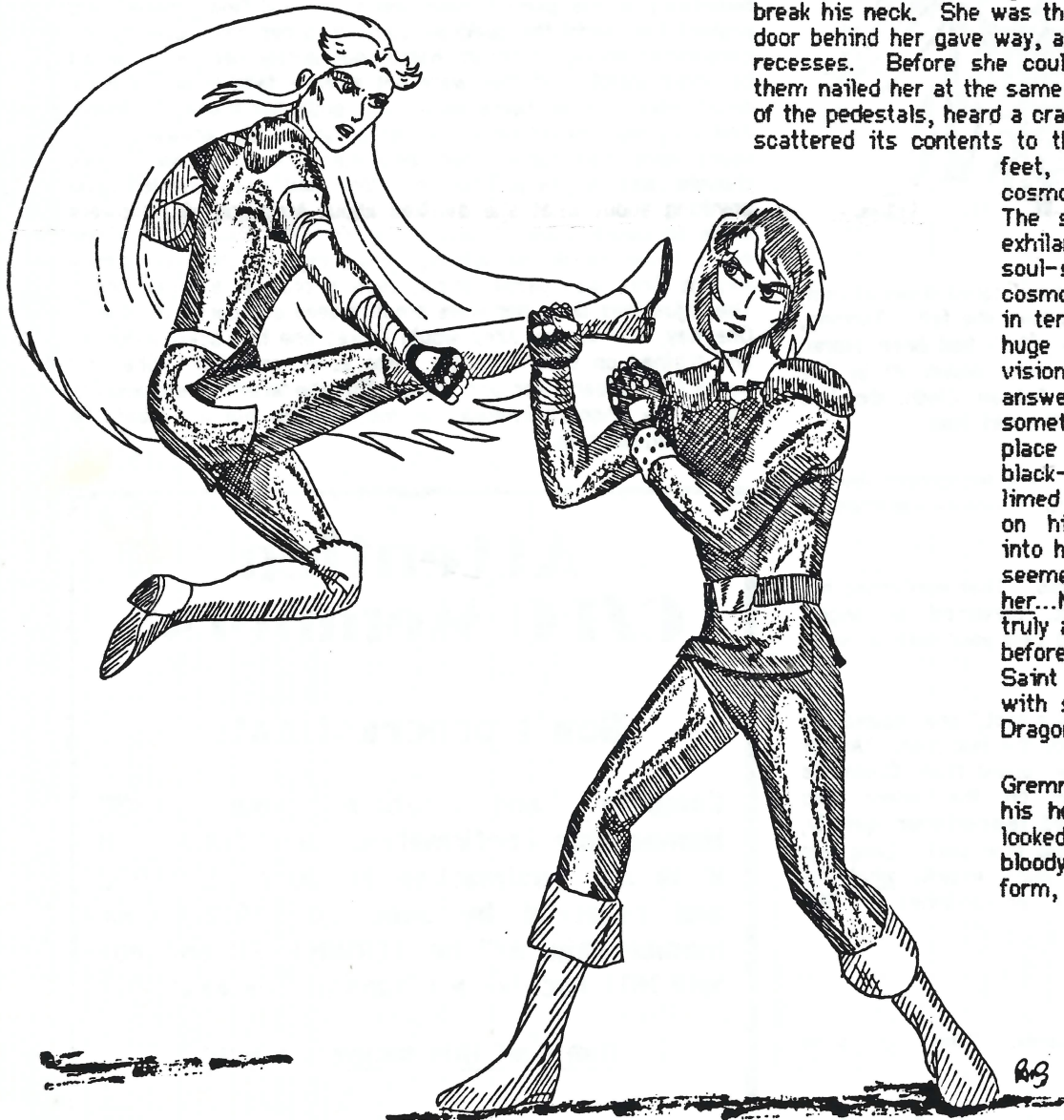
DRAGON BLOOD

Lighting the Dragon's Fire (Part II)

by Patricia Munson-Siter

Neko sat crosslegged on the rock outcropping quietly meditating, ignoring the sulfuric stench wafting up to her from the volcanic mudpots below. This meditation today was difficult at best: there were too many other things intruding into her efforts to empty her mind of thought. The dilemma of her drive - she could deny her internal need no more - to become a Saint, to prove her worth as a fighter, as opposed to her antipathy toward Ares and his unpleasant methods and goals would not let her relax. Eventually she gave up her attempt at meditation. She simply could not control her thoughts today. Rising, she went through a quick but thorough routine of stretching exercises to warm up her knotted muscles...yet another sign, she thought ruefully, that she was too tense. Then she scrambled down the cliffside and made her way toward the training camp itself.

She came past the shed again, and paused, somehow feeling that pull again. Then she "felt" danger. The guards were gone...and then she realized that Gremmi and his gang were almost upon her.



She faced her antagonists with a grin that again was as anticipatory as it was a snarl, body tensed and poised for combat. The five others behind Gremmi shifted uneasily at this display of confidence, but their leader merely laughed scornfully.

"You may be one of the best fighters of the trainees, Nekosan, but we outnumber you!" he said gleefully.

"That just means I won't be able to pull any of my punches, Gremmichan," the woman replied disdainfully. And, she resolved to herself, the young monster would be among those to feel the full force of her attack. She plunged forward unhesitatingly, catching Gremmi on the chin with a hard-driven heel, his block easily swept aside by the force of her kick. His head snapped back and he toppled, blood spewing from his mouth. She spun, a fist finding a mark in one young thug's stomach. That one collapsed with a "Whoff!" She followed up with a kick to his head which put him out. Then someone was tackling her from behind. She managed to toss him over her shoulder, but as a result couldn't completely block the attacks two of the remaining four came at her with. She was knocked against the wall behind her, and ignored the trickle of blood down her back as she counter-attacked, the heel of her hand finding one man's chin with enough force to break his neck. She was thrown against the shed again. The door behind her gave way, and she sprawled back into its unit recesses. Before she could get back on her feet, three of them nailed her at the same time, and she went flying into one of the pedestals, heard a crash as the box on it went flying and scattered its contents to the floor. She leaped back to her feet, summoning the power of her cosmo as she prepared for her attack.

The surge of energy sent a thrill of exhilaration through her nerves as her soul-self manifested its form in her cosmo, and Gremmi's goons drew back in terror as the brilliant form, that of a huge dragon - appeared even to their vision. Neko felt an explosion of answering power behind her, then felt something feather-light settling into place around her. The now black-armor-clad woman, her form lined with the light of a Saint drawing on his/her personal power, launched into her foes with devastating force. It seemed one of the Cloths had claimed her...Neko's remaining opponents were truly afraid now, but she cut them down before they could run. The new Ankoku Saint strode over their bodies, noting with some satisfaction that it was the Dragon Cloth she now wore.

Gremmi was slowly waking up, shaking his head as he rose to his feet. He looked up, and saw a grim sight - Neko, bloody, the ebon armor encasing her form, the glowing shape of her dragon

soul-self rising over her as she prepared her final attack. Gremmi, faced with what he recognized as his own death, launched a half-hearted assault that was blocked with almost contemptuous ease. Then Neko's fist landed with full force on his larynx, crushing it.



Gremmi crumpled, dead in seconds. Neko stared down at him, a part of her disturbed by the satisfaction she felt. Turning, she went to the black-colored box her Cloth had been stored in. It still sat on its pedestal, the cover blown off by the power of the emerging Cloth. The Ankoku Cloth she had knocked over was still scattered about the dirt floor.

"Excellent, Ankoku Dragon Saint, Neko," she recognized Ankoku Lynx's voice behind her. Her brief thrill of victory vanished as Neko began to put two and two together.

"Indeed, Nekosan," Jango was there, too. That confirmed her suspicions, and her mouth, unseen, hardened in anger. "Congratulations. It is time for you to take your oath to Ares, now that you have won your Cloth."

Neko chuckled quietly. "So - it was all a test," she replied. "I should have known." She turned to face the two men. "As for the oath..." She had realized as she turned from Gremmi's body that her compulsion to stay on the island had disappeared. Not only had she learned teleportation quickly, but she'd never let on how far she could now 'port. Long ago she had learned to never let anyone know exactly what the limits were of any of her skills or abilities. She concentrated...and was gone.

"Kuso!" Jango swore. "Lynx..."

"After her!" Terrell snapped at the guards. "She's got to be somewhere on the island!"

"And if you've underestimated her, and she's not?" Jango

demanded.

"Then we track her down...and kill her," Terrell replied coldly. Neko may have been his prize pupil, but once she had betrayed them, and Lord Ares, there was only one result that would be acceptable. The traitor had to be hunted down, destroyed, and the Cloth returned to their master.

Sometime later, Cloth returned to its box and the container on her shoulders, Neko looked out to sea from the mainland in the direction of Death Queen Island. This was one dark Saint who had no intention of following Ares, especially as she had gotten free prior to swearing oath to him. Where to go from here, though?

Somewhere out there, Athena was growing up. Ares would not be so upset about that Saori Kiddo if there wasn't more to her than her being an imposter whose grandfather had stolen the Sagittarius Cloth. If what Neko suspected were true, then Athena was growing up without her own Saints...everyone on Death Queen Island knew Ares now ran Sanctuary, Athena's training camp, as well as the island. He'd even managed to install some of his own people as Gold Saints, from what she'd heard. There was an undercurrent of unease about Ares controlling Sanctuary among her former peers and instructors, a feeling that Ares might one day decide they were no longer necessary to his plans. Neko would try and find Athena, help protect her, until the goddess came into her own power. She considered trying to return home, but surely her family would be under watch - if they were not already dead in one of Ares' small wars. To go home would only endanger those she loved. And she could never return to her previous life, anyway. Five years here had turned her into something she sometimes thought was no longer human. She had been unable to do anything about what she disliked about Ares and his followers while on Death Queen Island and a trainee. Now, perhaps she could begin to do something about righting the monstrous wrongs Ares was perpetrating, even if only on a small scale. The injustices done her were small indeed compared to others. One day, she swore, Ares would regret she had been abducted and trained on that hell-hole. Not soon, certainly. She still had a lot to learn, for one thing. But the wrath of a dragon is not to be underestimated, no matter how old and cold the wrong behind it is.

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